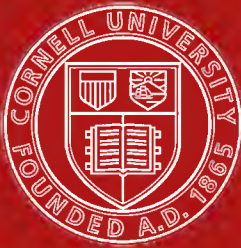


PA
2517
F55





Cornell University Library

The original of this book is in
the Cornell University Library.

There are no known copyright restrictions in
the United States on the use of the text.

Carmen Arvale seu Martis Verber

OR

The Tonic Laws of Latin
Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

History of Italico-Romanic
Rhythm

BY

THOMAS FITZHUGH

PROFESSOR OF LATIN IN THE UNIVERSITY OF VIRGINIA

ANDERSON BROTHERS

UNIVERSITY OF VIRGINIA

CHARLOTTESVILLE, VA., U. S. A.

1908



Carmen Arvale seu Martis Verber

OR

The Tonic Laws of Latin
Speech and Rhythm

SUPPLEMENT TO THE

PROLEGOMENA

TO THE

History of Italico-Romanic
Rhythm

BY

THOMAS FITZHUGH

PROFESSOR OF LATIN IN THE UNIVERSITY OF VIRGINIA

ANDERSON BROTHERS

UNIVERSITY OF VIRGINIA

CHARLOTTESVILLE, VA., U. S. A.

1908

S

A511702

MINTONI WARRENO
SACRUM.

INTRODUCTION.

Since the publication of my *Prolegomena* in January last, further investigation of the tonic phenomena presented by the *Carmen Arvale* has revealed to me in fuller light the great tonic laws of Latin speech and rhythm. This brief supplement, which will be laid before the American Philological Association at the Toronto meeting in December of the current year, presents our ancient cryptograph of the sacred spear-cult and Saturnian-ritual of Mars in all its glory as the Alpha and Omega of tonic inquiry; it will outline summarily the tonic laws of Latin speech and rhythm; and it will develop historically the salient criteria of artistic evolution.

The distinguishing difference between my final conclusions and those of Hellenizing science will be found to lie in the substitution of the principle of the initial accent and descending ictus (*Ictuum Descensio*) for the phonetically inadequate and erroneous generalization of the *Paenultima Law*, and in the substitution of the principle of the sustained accentual thesis and ictual arsis (*Ictuum Sublatio*) for the barren and irrelevant incident of Hellenizing quantity.

UNIVERSITY OF VIRGINIA,
November 1, 1908.

CARMEN ARVALE SEU MARTIS VERBER

(V)S(I)S(V)C(C)N(C)T(L)I(B)E(L)L(I)S(A)C(C)E(P)T(I)C(C)A(R)M(E)N(D)E(S)C(I)N(D)E(N)T(E)S(T)R(I)P(O)D(A)U(E)R(V)N(T)I(M)E(R)B(I)U(T)A(E)C(E)N(O)S(X)S(E)S(I)U(V)A(T)E
 (N)O(S)L(A)S(E)S(I)U(V)A(T)E(N)O(S)I(S)E(S)I(U)U(V)A(T)E(N)E(V)E(L)U(A)E(R)U(M)A(R)N(A)S(I)N(I)S(I)N(C)U(R)R(E)R(E)I(N)D(L)E(O)R(E)S(N)E(V)E(L)U(E)R(V)E(U)R(V)N(T)I
 (N)S(I)N(C)U(R)R(E)R(E)I(N)T(S)O(R)I(S)I(E)U(E)U(E)R(V)E(U)M(A)R)N(A)S(E)R(L)N(C)U(R)R(E)R(E)I(N)P(T)E(O)I(U)S(S)A(T)U(R)E(V)R(E)U(E)M(A)R)S(I)M(E)N
 (E)S(T)A(B)E(R)B(E)R(S)A(T)U(R)U(F)E(R)E(M)A(R)S)U(A)E(N)S(A)L(L)S(T)A(B)E(R)B(E)S(C)U(R)U(F)E(R)E(M)A(R)S)I(M)E(N)S(X)I(S)A(B)E(R)
 (N)I(S)A(T)E(R)N(E)U(D)O(C)A(D)I(T)C(O)N(T)O(S)E(M)U(N)I(S)A(T)E(N)E(L)A(D)O(C)A(P)I(T)C(O)N(T)O(S)I(M)U(N)I(S)A(T)T(R)U(I)A(D)O(C)N(I)T
 (O)S(E)N(O)S(M)A(M)O(R)I(U)U(T)O(E)N(O)S(M)M(A)X(R)U(A)T(O)E(N)O(S)M(A)X(O)R(U)U(A)T(O)T(R)U(M)P(E)T(N)U(M)P(E)T(N)U(M)P(E)T(N)U(M)
 (M)I(E)P(O)S(T)R(I)P(O)D(A)T(I)O(N)E(M)D(E)I(N)D(E)S(I)G(N)O(L)I(C)U(B)L(I)C(I)N(T)R(O)I(E)R(E)T(I)B(E)U(L)O(S)A(C)C(E)P(E)U(N)P

ENOS IASES IUVATE
ENOS IASES IUVATE
ENOS IASES IUVATE

NEVE IVERVEMARMARSIN INCVRE IN PLEORS
NEVE IVERVEMARMARSIN INCVRE IN PLEORS
NEVE IVERVEMARMARSIN INCVRE IN PLEORS
SATVR FVFEREMARSLIMEN SALLISTA BERBER
SATVR FVFEREMARSLIMEN SALLISTA BERBER
SATVR FVFEREMARSLIMEN SALLISTA BERBER

SEMVNIS AITERNEIADVOCAPITCONCTOS
SEMVNIS AITERNEIADVOCAPITCONCTOS
SEMVNIS AITERNEIADVOCAPITCONCTOS

ENOS MARMOR IUVATO
ENOS MARMOR IUVATO
ENOS MARMOR IUVATO
TRIUMPETRIUMPE
TRIUMPETRIUMPE
TRIUMPE

SERMONIS EMENDATIO: VERSUUM ENARRATIO.

$\bar{1} | \bar{1} | \bar{1} | \bar{1} || \bar{\Psi} | \bar{1} | \bar{1}$
 EN NOS LASES IUUATE
 P' P' P-C P'-P-C

$\bar{1} \cup | \bar{1} \cup | \bar{1} \div | \bar{1} \div || \bar{1} \div | \bar{1} \bar{1} \cup \cup | \bar{1} | \bar{1} \div$
 NEVE LUEM RUEM MARMAR SINAS INCURRERE IN PLEORIS
 P-C P-C P-C P-C P-C P'-A-O-C C P-C

$\bar{1} \div | \bar{1} \cup | \bar{1} \cup | \bar{1} | \bar{1} \div | \bar{1} \div | \bar{1} | \bar{1} \div$
 SATUR FURE FERE MARS LIMEN SALI STA VERBER
 P-C P' P' P' P-C P-C P' P-C

$\bar{1} | \bar{1} \div | \bar{1} \bar{1} \bar{1} \div || \bar{1} \cup | \bar{1} \cup | \bar{1} \div | \bar{1} \div$
 SEMUNIS ALTERNEI ADVOCABITIS CONGTOS
 P'-P-C P'-P-C A-o-A-o-C P-C

$\bar{1} | \bar{1} | \bar{1} | \bar{1} | \bar{1} || \bar{\Psi} | \bar{1} | \bar{1}$
 EN NOS MARMOR IUUATO
 P' P' P-C P'-P-C

$\bar{\Psi} | \bar{1} | \bar{1} || \bar{\Psi} | \bar{1} | \bar{1}$
 TRIUMPE TRIUMPE
 P'-P-C P'-P-C

$\bar{\Psi} | \bar{1} | \bar{1} || \bar{\Psi} | \bar{1} | \bar{1}$
 TRIUMPE TRIUMPE

$!!! | !!! |$
 TRIUMPE
 P'-P-C

INTERPRETATIO.

O LARES HELP US !

O LARES HELP US !

O LARES HELP US !

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

AND SUFFER NOT, O MARMAR, FLOOD AND DELUGE TO INVADE THE PEOPLE.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

RAGE THY FULL, DREAD MARS, BESTRIDE THY THRESHOLD, STAY THY SPEAR.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

IN TURN YE SHALL INVOKE ALL THE SEMONES.

O MARMOR, HELP US !

O MARMOR, HELP US !

O MARMOR, HELP US !

TRIUMPE ! TRIUMPE !

TRIUMPE ! TRIUMPE !

TRIUMPE !

The Tonic Laws of Latin Speech and Rhythm.

I. The Latin Tones.

- 1°. The Ictual Acatalexis = \bar{O} : Unsustained grave medial stress = Ictus Anceps.
- 2°. The Ictual Catalexis = $C = 1$: Sustained subaccentual grave final or free stress = The Ictus.
- 3°. The Bi-ictual or Unaccentual Acatalexis = $A = 2$: Unsustained acute initial and medial stress before O .
- 4°. The Tri-ictual or Unaccentual Catalexis = Paracatalexis = $P = 3$: Sustained acute initial and medial stress before C .
- 5°. The Quadro-ictual or Bi-accentual Acatalexis and Paracatalexis = Procatalexis = $P' = 4$: Strongly Sustained acute initial or free stress before A or P .

II. Tonic Illustration: *quē, vē, āb, ēt, ōb* = C ; *nevē, armā, facilē, cēnsor, subigīt* = $P-C$; *Sciō, omnia, facilia, facilius* = $A-o-C$; *Imperator* = $A-o-P-C$; *Camēnā, versutum, facilia, facilius* = $P'-P-C$; *Mars, fere* = P' .

III. Rhythmic Illustration: Acatalectic or Unsustained Feet: *Sciō, omnia* = $A-o-o$, *Camēnā, versutum, superasses* = $P'-A-a$; Catalectic or Sustained Feet: *nevē, armā, facile, cēnsor, subigīt, fuit, virō, aedem, merito* = $P-C$; *Sciō, omnia, facilia, facilius* = $A-o-C$, *Camēnā, versutum, facilia, facilius* = $P'-P-C$; Acatalectic or Unsustained Dihodies: *Imperator* = $A-o-A-o$; *Camēnā, versutum, facilia, facilius, superasses* = $P'-A-o$; Catalectic or Sustained Dihodies: *nevē, armā, facile, cēnsor, subigīt, fuit, virō* = $P-C$; *Sciō, omnia, facilia, facilius* = $A-o-C$; *Imperator* = $A-o-P-C$; *Camēnā, versutum, facilia, facilius, superasses* = $P'-P-C$.

IV. The Tonic Law of Speech: The Law of the Initial Accent and the Final Ictus: Ictuum Descensio.

Note 1. The Paenultima Law: A phonetic illusion missing the Procatalectic Dominant Tone of Latin Speech,

V. The Tonic Law of Rhythm: The Law of the Sustained Initial Accent in Thesis and the Sustained Final Ictus in Arsis: Ictuum Sublatio.

Note 1. The Quantitative Law: An irrelevant and artificial incident mistaken for the reality.

VI. Rhythmic Evolution from the Graphic Formula of Prose $P'APC$: $P'APC$, which permits any sequence, to the Graphic Formula of Perfect Art $P'APC$: $P'P$, which excludes $C-C$, $C-A$, $A-A$, and thus requires that the Accentual Thesis shall not oftener than once fall below the Tonic Horizon of Paracatalexis, and then only after Procatalexis in the sustained rhythm, and never after Catalexis, and that the Ictual Arsis in like manner shall not oftener than once fall below the Tonic Horizon of Catalexis, and then only under the same conditions.

The Evolution of Latin Rhythmic Art.

A. The First Stage of Art: *Numericus Halicus* or *Proto-Saturnian*: C-C, C-A, A-A.

α. *Neve luem ruem Marmar sinas incurrere in pleoris.* C-C.

β. *Semunis alternei advocabilis conctos.* C-A, A-A.

γ. *Amicum cum vides obliviscere miserias.* A-A, C-A.

Inimicus si es commentus nec ubens aequus. C-C.

B. The Second Stage of Art: *Numerus Saturnius*: C-A, A-A.

δ. *Luciom Scipione filios Barbati.* C-A, A-A.

ε. *Dedit tempestatibus aida mereto.* A-A, C-A.

ς. *Quaui hac dederunt imperatoribus summis.* A-A, C-A.

ζ. *Opharum ad veitam quolundam festosque dies.* Reversion to C-C.

η. *Subigit omne loycanam opsidemque abducit.* C-A.

θ. *Quei apice insigni diatis flaminis gestitei.* C-A.

κ. *Honos fama virtusque gloriam atque ingenium.* C-A.

λ. *Facile factis superas gloriam maiorum.* C-A.

Note 1. Hellenizing Quantity :-

μ. *Virtutes generis micis moribus accumulavi.* C-A, A-A.

C. The Third Stage of Art: *Numerus Classicus*: No C-A, No A-A.

ν. *Arma virumque cano Troiae qui primus ab oris.* P-C C = A-o-C: Perfect Art.

ξ. *Non quivis videt immodulata poemata iudex.* A-A.

Horace's cryptographic satire upon the last infirmity of artistic sustained Accentuivictual Rhythm.

